

JULY

COUNTRY MUSIC

INQUIRER

INSIDE

JERRY LEE LEWIS
JOHN ANDERSON
KAREN BROOKS
DARLENE AUSTIN
MERLE HAGGARD
RONNIE McDOWELL
LEON EVERETTE
EDDIE RABBITT
BARBARA MANDRELL
TAMMY WYNETTE
SHELLY WEST
ED BRUCE
WAYLON JENNINGS
CINDY WALKER



NASHVILLE
NEWS
BY:
BOBBIE
SMITH

INSIDE THE INQUIRER

The writers, and for that matter the editor, might be inclined to argue the point, but no one is more important to a magazine such as ours than the news columnist.

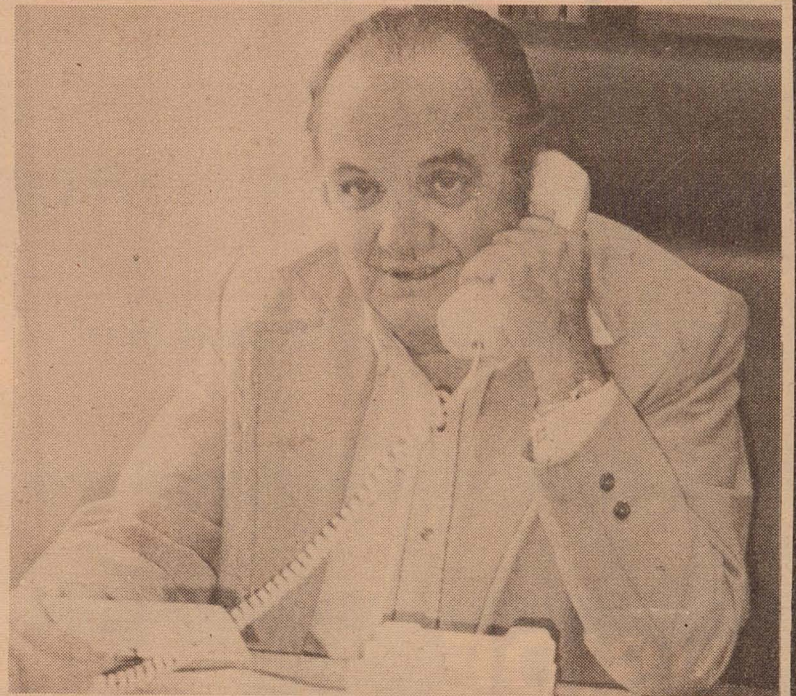
We at CMI are very fortunate to have with us one of the best in Bobbie Smith. Not only is she extremely professional at her job, but she is respected by everyone in the business. To know her is to love her. Although that's been said about many people, we doubt that it has ever been said about anyone with any more justification.

Born in Iowa City, Iowa (and raised in Lynnville), Bobbie was a country concert promoter in Marion, Iowa, prior to moving to Music City two years ago where she not only covers the entertainment scene for us but also does free-lance writing for other publications and until recently did a live news broadcast locally for KZ country radio. Currently she is working on a syndicated radio news and gossip column. It isn't easy work but she finds it satisfying, and it is anything but monotonous.

Bobbie and her husband, James, live in Nashville with their 4-week old baby girl, Barbara Dale, whose picture appeared in our June issue.

Roy Hall

Roy Hall, Publisher



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COMING IN
AUGUST

Probably you will always remember where you were when you first heard about the death of Elvis Presley. It was front page news the world over—comparable to the deaths of Presidents Kennedy and Roosevelt. In all of show business history, there was never another like him. Next month we are presenting a special tribute to this legend who shaped and changed forever the face of American music. We think you'll want to read THE GLORY THAT WAS ELVIS.

ON SALE
JULY 11

Welcome Fans

12 ISSUES

Only

\$12⁵⁰



Celebrate Country Music's Newest Magazine

Bobbie Smith



in Nashville

• KRIS KRISTOFFERSON TO FILM NEW MOVIE

• DOLLY PARTON SUED OVER "9 TO 5"

• FREDDIE FENDER FILES BANKRUPTCY

NASHVILLE, TENNESSEE: In a confess-all television program here recently, singer/author JEANNIE C. RILEY ("Harper Valley PTA") admitted to an affair with her then producer some years back, the ruination of her marriage to her husband MICKEY (then a gas station attendant) and the subsequent demise of her career. Following a religious experience in 1972 Jeannie penned her best selling book "From Harper Valley To The Mountain Top" and is now living happily with Mickey and enjoying a surge of popularity and a concert tour through Germany.

Singer/Actor KRIS KRISTOFFERSON is set to co-star with MARLO THOMAS in a made-for-television movie titled "The Lost Honor Of Kathryn Back." Filming will start in May in Chicago and Springfield, Illinois, for airing during the 1983-84 season on CBS.

KENNY ROGERS, at 44, is a millionaire many times over . . . mansions on the Hollywood hills, four-car garages, a stable of Arabian horses, an ultra-modern recording studio, most anything a buck can buy. Rogers' first professional job as a musician was with a group of four Houston high school buddies who called themselves "The Scholars." They drove 340 miles in an old Chevrolet to a San Antonio Air Force base to play two 20-minute shows. For this KENNY received \$13.00! Should you have \$15 million or so you can now buy his 35 room Bel Air mansion. We're talking about tennis courts, antique furniture, swimming pool of course, and 16 bathrooms with gold fixtures and Japanese carpets.

Our own U.S. Senator HOWARD BAKER has decided not to run for another term. Music City has been busy getting together its own list of possible candidates and among the names was GRAND OLE OPRY DEAN ROY ACUFF. "Are you planning to try for the job?" he was asked. Roy quickly replied: "Hell no!" He went on to tell us, "I've been up there several times on visits," he said. "I wouldn't live in Washington if they gave me the White House." Actually, Roy is building a new home located on the Opryland grounds in Nashville. "The Dean" expects to move into the 2,300 square



Lorrie Morgan, popular local TV and radio personality (and daughter of the late all-time great George Morgan) has recently signed to record for MCA Records.

foot home in the spring. Opry visitors will have a chance to see the home as it sits about 200 feet from the main entrance. Roy, now 79 years old, visits the Opry daily since the death last year of his wife Mildred, and now living on the grounds will offer him easy access to the dialy functions such as TV tapings, etc.

Out in L.A. DOLLY PARTON, JANE FONDA, and her husband TOM HAYDEN are being sued for a million bucks by a pair of songwriters who claim the trio plagiarized the song 9 to 5 from them. NEIL and JAN GOLDBERG allege that they sent a tune called "Money World" to Hayden for his 1976 senateseat campaign that contained the line, "got the people working 9 to 5." Can't you just see Dolly ripping through her husbands political papers searching for inspiration?

I asked my good friend and super successful author ("Nashville With A Bullet"), songwriter ("The Ballad Of The Green Beret") BARRY SADLER of Nashville what good advise he could give all the aspiring singers and songwriters out there before making the big move here? Barry says he would like to tell you "to learn the plumbing trade first."

HAPPY 25th ANNIVERSARY TO THE COUNTRY MUSIC ASSOCIATION: On April 13th, and televised throughout the nation, KRAFT saluted the 25th anniversary of THE COUNTRY MUSIC ASSOCIATION. A star-studded roster of American performers, musicians and composers appeared in a tribute to the organization that has been a vital force in the development of country music throughout the world. The CMA's founding president CONNIE B. GAY, tells us that it all started back in 1948 with the first ever country television special in Washington's Constitution Hall that featured EDDY ARNOLD and JOHNNY & JACK, with their then unknown girl singer KITTY WELLS. The first telecast went to five cities, Boston, New York, Philadelphia, Baltimore and Washington. They made up the entire network of NBC then. This was when television was beginning to be something that you would see in restaurants and store windows. Constitution Hall remained the host for many of Gay's country concerts, but he tells us "they had alot of asinine rules in their contracts back then," Connie recalls. "Had a policy in writing that you were to use no negro performers. Boys and girls had to be separated on stage. No alcoholic beverages, wouldn't even let you sing "The Beer Barrel Polka!" One night, EDDY ARNOLD was in the midst of his inspirational number when a fan's smuggled-in liquor bottle came clattering down the concrete risers. Connie says, "I didn't know whether to kill myself or go bowling!"

Out-law singer/songwriter DAVID ALLEN COE seems to disappear then reappear from his cave community near Nashville (formerly Ruskin Cave) which he purchased a few years ago. Each time he reappears it's to put down a new record and his latest seems to be worth the trip to town. It's entitled "The Ride" written by veteran songwriter/record promoter CHUCK DIXON. If "The Ride" keeps riding the charts (presently in the low teens) the original "Rhinestone Cowboy" will have another hit on his hands and a new ring in his ear.

QUICK SHOTS OF CELEBRITIES: If

it weren't for the fact that GEORGE JONES is taking everything in a calm stride these days, the incident that happened to him recently during a concert in Tuscaloosa might have "shocked him to drink." It seems George was performing before a packed house at the Steven Foster Auditorium at the University in Tuscaloosa when he started into "Shine On" and the whole house lit up! Everyone in the audience lit up their cigarette lighter at the start of the song and, in spite of hot thumbs, held the fires lit until the last note.

Publicity and spotlightwise MOONEY LYNN, husband of songstar LORETTA LYNN, generally remains in the background. However, a photo of good ole boy Mooney is going to be on the cover of Loretta's next MCA RECORDS album, titled "Whiskey Drinking You," due to go on sale soon. "It'll be a first for me to be on the cover," said Mooney. "I was on the back of one of Loretta's LPs several years ago. I suppose I'm moving up in class?" he laughed. The picture is a scene in a bar-room lounge. It depicts Mooney seated at a table arm-wrestling with a hefty guy. Cluttered around him are several pretty girls. Standing in front of him, gesturing with her hands and with an angry expression on her face, is Loretta. I'm told it took two hours and 30 minutes just to take this one picture! Loretta just recently celebrated her 48th birthday and she has never looked better!

Bluegrass vocalist DELIA BELL'S first WARNER BROTHERS single will be "Flame In My Heart," a duet with JOHN ANDERSON produced by EMMYLOU HARRIS and featuring CHET ATKINS on guitar.

TOMPALL and THE GLASER BROTHERS just returned from a concert tour of New Zealand and find that the country music market is much the same there as it is here. CHUCK GLASER says, "they like EDDY ARNOLD and JIM REEVES as well as DON WILLIAMS and RICKY SKAGGS." Chuck goes on to say, "you must be yourself in this music business, and don't be afraid to be country if that's what you are. When our group began we were considered too contemporary in the American market. We broke up and when we regrouped we were considered old time country!"

TAMMY CLINE has been voted Top British Female Vocalist in a recent poll run by "202 Country," hosted by Stuart Cameron on British Broadcast Radio. The Top British Male Singer was STU STEVENS; Top American Male, DON WILLIAMS; Top American Female, BILLIE JO SPEARS; Top British Band, EXPRESSION; Top American Group, THE BELLAMY BROTHERS.

NASHVILLE WAS A BIG WINNER IN THE GRAMMY AWARDS: "Always On My Mind" proved the leading winner for Nashville at the 25th Annual Grammy Award Show last Feb. 24th in L.A. Nashville songwriters MARK JAMES, WAYNE CARSON THOMPSON and JOHNNY CHRISTOPHER picked up awards for Song Of The Year and Country Song Of The Year! Congratulations go out to these three superb tune-smiths! WILLIE NELSON was named Top Country Male Vocalist for his rendition of the love ballad. JUICE NEWTON, ROY CLARK, ALABAMA, BARBARA MANDRELL, AMY GRANT, and THE BLACKWOOD BROTHERS also contributed to Music City's strong showing. And country chart-topper



Bobbie with John (Mr. Rose Colored Glasses) Conlee



Bobbie chats with Barry Sadler of "Green Beret" fame



Bobbie with the talented Glaser Brothers

JENNIFER WARNES, with rock singer JOE CROCKER, won Best Pop-Performance by a Duo or Group for "Up Where We Belong."

THE NASHVILLE NETWORK, the nation's first Country Music cablevision service, has taken to the air with a record-setting seven million subscribers! A project of WSM, Inc. and Group W Satellite Communications of Stamford, Conn., the network premiered March 7th with a special five-hour live edition of "Nashville Now," cable's first nightly live series. The premiere featured live shows from six U.S. cities... Nashville, New York, Los Angeles, Chicago, Austin and Denver. The Network eventually will air music and variety shows 24 hours a day.

NOW THE SCENE SHIFTS TO: LARRY GATLIN'S song, "I've Done Enough Dyin' Today," which became a hit on Monument Records, is being utilized on "General Hospital" as a motif for the series character Luke, played by TONY GEARY.

WARNER BROTHERS recording artists THE WHITES are leading the way for combining the feel of early country songs with a contemporary sound. Their two hits "Hanging Around" and "You Put The Blue In Me" have reached the top ten on the Billboard Country Charts, with "Blue" being nominated for a 1983 Grammy Award for Best Country Performance by a Duo or Group with Vocal. They did not win the Grammy but SHARON WHITE SKAGGS told us back home in Nashville, "It was a real shock! It was our first single to make a big splash nationally and we felt like we won by just being nominated." The Whites are a musical family raised by BUCK and PAT WHITE. Buck is a seasoned vocalist, and mandolin and piano player. While still in his teens he played barn dances and became an early 1950's radio star in Alilene, Kansas. His daughters, SHARON and CHERYL play guitar and stand-up bass and the three combine on soaring country and gospel harmonies. When the family was musically ready they attracted attention in bluegrass and gospel circles as "The Down Home Folks." They moved to Nashville in the early 1970's, and when Mother Pat retired, JERRY DOUGLAS added his dobro skills to finalize the lineup. A big career break came when EMMYLOU HARRIS took The Whites on tour as her opening act in 1979. They were now exposed to new and larger audiences and Sharon met her future husband, Super Singer RICKY SKAGGS. Sharon said, "we were never totally satisfied with our records until Ricky achieved the sound we've been trying to get for years. And he made us acceptable to the current market as well."

CRYSTAL GAYLE, ANN-MARGARET, LIZA MINNELLI, MARVIN HAMLISCH and THE HOUSTON SYMPHONY ORCHESTRA teamed up recently in Houston's Jones Hall for a concert to benefit the Stehlin Foundation For Cancer Research.

The handsome and super talented LEE GREENWOOD ("It Turns Me Inside Out," "Ring On Her Finger," "I.O.U.") donated an appearance at Denver's McNichols Arena for the National Sports Festival Fundraiser recently, in support of the 1984 Olympics.

MCA RECORDS THE YOUNGER BROTHERS want everyone to know

that they have changed their names to JAMES AND MICHAEL YOUNGER to avoid legal conflict with another YOUNGER BROTHERS BAND in the Northeast.

Our sympathy goes out to FREDDIE FENDER, who has had to file bankruptcy to cover at least \$9.8 million in claims against him and his wife EVANGELINA, \$6.7 million of which is in lawsuits stemming from a 1981 traffic accident that killed two members of his road show. Freddie hopes to reactivate his career after settling his legal problems. Good luck Freddie and Evangelina!

WHATEVER HAPPENED TO THE OLD-TIME COWBOYS AND COWGIRLS? GENE AUTRY, 75, hit it big in business... and now has an estimated fortune of at least \$100 million! The first of the singing cowboys, Autry, who appeared in more than 88 westerns, starred in 100 episodes of "The Gene Autry Show" on TV and hosted the radio show "Melody Ranch" for 17 years... used his movie earnings to buy several broadcasting stations. He also owns the California Angels baseball team, which he bought after his Los Angeles radio station lost the right to broadcast the Dodgers' games. In addition, Autry owns a recording and music publishing company, a subscription TV company, a Los Angeles TV station and enormous real estate and resort properties, including the Gene Autry Hotel in Palm Springs, California.

After portraying ANNIE OAKLEY in 97 TV episodes and about 40 full-length films, GAIL DAVIS was so typecast as the Hollywood cowgirl that she retired from show business in 1965. She married and raised a daughter. Now widowed, she lives quietly in Studio City, California.

BILLBOARD MAGAZINE, the music industry's bible, has been charting songs for 33 years. Billboard tells us that the ONE AND ONLY ACT to hit simultaneously and hold the number one position on all three charts... pop, soul and country... was ELVIS PRESLEY with his super monster recording of "Don't Be Cruel" and "You Ain't Nothin' But A Hound Dog" on the flip side.

Some may think MDJ Record President Larry McBride is crazy again. But then some thought he was crazy when he first came to Nashville with the group Alabama.

Now for the first time in the history of country music, MDJ records is releasing a video of his new group Atlanta to all major radio stations preceding the single. Crazy? Maybe so, maybe not.

According to McBride, "I believe video is finally taking its position in country music enabling the consumer to see what they're getting before they buy." The video will be released April 25th to be followed by a record on April 28th. From all indications thus far, McBride may not be crazy after all.

Larry Welk, President of Ranwood Records in Santa Monica, has just signed Andy Badale and the Beer Garden Band to his label.

"Look For The Silver Lining" backed by "Nashville Beer Garden" has already gained national attention in cities such as Minneapolis, Philadelphia, New York, and Denver. This past two years Badale has been nominated for Instrumental Group of the Year by the CMA. It could well be that 1983 will be his lucky year.

Fade out....
(The End)

RANDALL GRAHAM



Randall Graham, known as Mr. TEXAS, lives in Nashville, Tennessee and was originally from Georgia, where he began his musical career at a very early age in Gospel music. Switching to country, he had a regional hit in 1974 with SMALL-TIME COUNTRY STAR (it went to #4 in Chicago) which led to his performing for the next few years throughout the South with such big names as Razy Bailey.

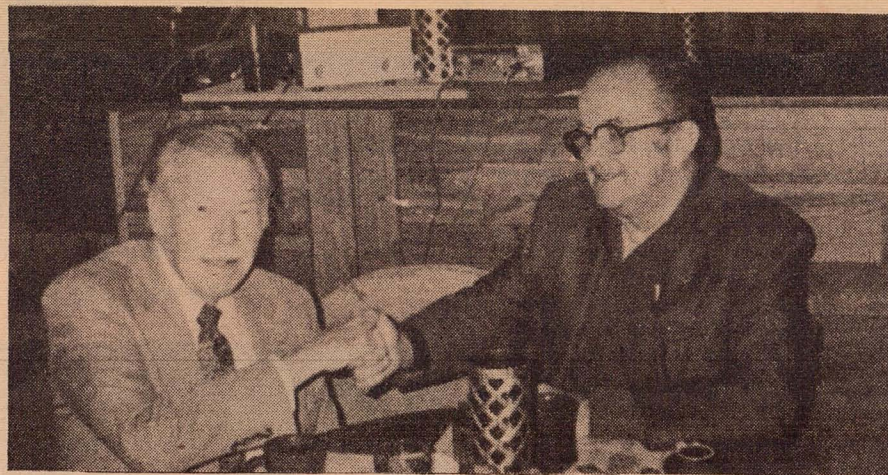
In 1982 Randall won a national Waylon Jennings "look-alike contest" (he is a long time admirer of Jennings) which led to the filming of a television pilot with Mel Tillis and Sheb Wooley called TO NASHVILLE. He is currently scheduled to be featured as a regular on a new national TV show called NASHVILLE JAMBOREE if it is accepted.

Last year he was spotted by singer/songwriter Walt Wilder on CMM records, who was amazed by the uncanny resemblance to Waylon. Walt invited Randall to join the WALT WILDER SHOW and they are currently touring the U.S.

Randall has also joined Walt at CMM and the first recording (appropriately titled) MAN IN DISGUISE (written by Walt and Johnny Watson) was released in April 1983. The back side is the old Hank Williams standard, MOANIN' THE BLUES.

Walt also has a new record out called DO I EVER CROSS YOUR MIND? which was co-written with Clif Blunt of Oklahoma City, a vastly underrated songwriter whose day is coming. The B-side is Walt's original LONG LIVE THE COWBOY. Walt is being produced by Ralph Davis, a long-time friend and 23 year veteran of the Grand Ole Opry who appears regularly with the Opry House band which was nominated for Band of the Year in 1982 by CMA.

Walt and Randall together are a double barreled act that you're going to hear a lot more about in the near future.



Roy Hall and country legend Grant Turner who advertises Bibles on WSM radio for Roy's talking Bible company.

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Marty Merchant

Marty is developing a professional career in singing and recording. She has a number of contacts in the recording industry. Marty is being produced by Eddie Fox and has the finest promotional staff in Nashville to help her with her latest release "I'm Hung Up On Loving You." This past year she has performed with some of the finest talent in country music, Hank Williams, Jr., Bobby Bare, John Conlee, and Freddie Fender, to name a few.

In December, Marty put out "E.T.'s Helping Santa" along with a cut from her Christmas album "Christmas Country Style." "E.T.'s Helping Santa" was a tremendous success. It was played nationwide and became the #1 song on several stations. It was considered to be the most unique and refreshing Christmas single to be released in a long time. "E.T.'s Helping Santa," written by Marty Merchant, Gary Gentry and KoKo, will surely join the Christmas Classics.

Marty comes from a large family and says that her family and her children were her greatest inspiration. Her natural flare for writing songs really comes to life in "E.T.'s Helping Santa," and her Christmas album "Christmas Country Style." These songs have won her great acclaim as a writer and as a singer. She won an award in the 1979 American Song Festival for her song "The Lonely Christmas Tree."

Marty is currently working towards putting out coloring books and hopes to make an animated T.V. special for this next Christmas, featuring the songs on the album and "E.T.'s Helping Santa." She'll do most of the cartooning herself and will write short stories with each coloring book.

Marty's work is considered excellent, and she is currently distributing in England, New Zealand, and Germany. She is a member of the Songwriters Guild and BMI.

Her singing career started when she was five years old. Throughout the years, she has performed at socials, churches and various functions. She has also traveled overseas to do a USO-type show for the servicemen. More recently, Marty has organized her own recording, publishing, and production companies. Her record label is called "Fresville Records," her publishing and production companies come under the title of Palace Productions.

Marty's talents and associations in the entertainment field will be a contributing factor in the success of THE PALACE. She brings to the club not only professional singing and instrumental talents and experiences, but also activities in entertainment booking and management.



COUNTRY JOE NAVARRO

Country Joe Navarro has been in music all his life, starting at the early age of six. By the time he was thirteen, he had his own band.

All the members of Joe's band were in their teens, so Joe thought an appropriate name for the band would be the "Rhythm Teens." Their tremendous talent and sharp looking tuxedos, put them in popular demand. Their engagements ranged from Sacramento to Bakersfield. The "Rhythm Teens" played for fairs, weddings, business conventions and private parties. They also starred on several television shows.

As Joe went on he acquired his degree in psychology and took a position as home liason officer. Joe also taught music in the schools for ten years. While obviously very busy, he still managed to maintain his band and entertain every evening.

Country Joe Navarro is an accomplished songwriter too. Being produced by Eddie Fox, he recorded two singles. "If Hearts were made of Glass" A-Side, "What Would I Do If Your Were Gone" B-Side and "I Want A Woman" A-Side "Dad" B-Side. Country Joe Navarro will be recording another record shortly, again under the direction of Eddie Fox productions. Being a songwriter, Country Joe Navarro is affiliated with BMI. And being an ambitious person, he has gone into the nightclub business.

Country Joes is a very successful nightclub, located in Fresno, California, the heart of the San Joaquin Valley. He frequently has name stars such as Freddy Fender, Gary Gentry and Ray Camacho appearing. As a matter of fact it was Freddy Fender who named the club. Freddy told Joe, "Why don't you call this nightclub of yours 'Country Joes,'" and indeed he did. Freddy Fender and Country Joe Navarro are very close friends and visit back and forth when Freddy is in the area. Joe has added Spanish music to the club agenda. Country Joe Navarro himself does a lot of his songs in Spanish and English. He has a very unique style all his own and his fans just love him.

Country Joe Navarro would like to take this opportunity to invite all you country music fans who like a little spark to your music, to stop by "Country Joes" in Fresno, California, when you're in the neighborhood.



THE QUESTION BOX

Do you have any questions about country music and/or the stars you want answered? Write The Question Box, Box 90462, Nashville, TN 37209. Full name will be used unless otherwise requested. Volume of mail makes personal replies impossible.

Q Is it true that GENE AUTRY had the original recording of JUST WALKIN' IN THE RAIN, the big Johnny Ray Pop hit of the mid-1950s?

E.M., Dayton, Ohio

A In the early 1950s, when Gene was performing at the Tennessee State Prison in Nashville, "JUST WALKIN' IN THE RAIN" was submitted to him by a guard for writer Johnny Bragg, then an inmate. Autry published the song in his Golden West music. It was first recorded by the Prisonaires, a prison band of which Bragg was a member and released on SUN #186 in 1953, but was nothing more than a regional hit. It was three years later when Johnny Ray recorded it for Columbia and sold in excess of 2 million copies. Autry himself may have recorded the song but it was never released. You may be referring to BLUEBERRY HILL, which Fats Domino hit with in 1955. Gene did have the original version of that song.

Q Was it Marty Robbins or Elvis Presley that had the original recording of THAT'S ALL RIGHT, MAMA?

Karen Anthony, Columbia, Ky.

A Neither. The original recording of that song was by Arthur Crudup, the writer, in 1946. However Elvis recorded the song before Marty, although Marty's version was the one that charted in Billboard in early 1955, peaking at #9.

Q I am trying to find out who wrote the song called I DON'T THINK MUCH ABOUT HER NO MORE also known as POISON RED BERRIES.

D. Marshall, Jackson, Tn.

A That song (which has been copyrighted under both titles) was written by Mickey Newbury and published by Acuff-Rose for whom he writes exclusively.



Mickey Newbury—writer of "Poison Red Berries"

Q I am trying to find out about a song that Carl Smith recorded in the 1950s called THROUGH MY EYES. Can you help me?

Kay Golden, Denver, Colo.

A The correct title of that particular song is IF YOU SAW HER THROUGH MY EYES and it was the B-side of one of Carl's Columbia hits in 1955. The song was written by Danny Dill who later wrote such big hits as THE LONG BLACK VEIL (Lefty Frizzell), PARTNERS (Jim Reeves), THE COMEBACK (Faron Young) and DETROIT CITY (Bobby Bare). It was published by Cedarwood Music in Nashville.

Q A friend of mine tells me that Jim Reeves did not have the original recording of HE'LL HAVE TO GO. Could this possibly be true?

V.L., St. Louis, Mo.

A HE'LL HAVE TO GO (written by Audrey & Joe Alison and published by Central Songs) was first recorded by Billy Brown on Columbia in late 1958. It was released in early 1959 and beginning to take off when the company found themselves in the middle of three giant hits—DON'T TAKE YOUR GUNS TO TOWN (Johnny Cash), BATTLE OF NEW ORLEANS (Johnny Horton) and WATERLOO (Stonewall Jackson)—and Brown's recording unfortunately got lost in the shuffle. Jim Reeves covered the song for RCA and it was a multi-million seller. An interesting note about the song: The original demo was sung by Audrey Alison and did not contain the famous "low" note which many feel helped make the song a hit. That was added by Billy—surely one of the most (if not THE most) underrated singers in all of country music history.

Q Can you or will you comment on the famous lawsuit involving CHATTANOOGA SHOE SHINE BOY?

Barbara Kelly, Wichita, Ks.

A The story is more involved than what we want to get into here but it concerns Fred Rose a master songwriter and a musical genius, who enjoyed helping other deserving writers with potential, most notably Hank Williams. It is an accepted fact that Fred often worked on or completely wrote songs and then gave them away. Probably the most famous example was CHATTANOOGA SHOE SHINE BOY (1949). The two gentlemen (Jack Stapp and Harry Stone) whose names appear on the song were of course gifted men but their talents did not include songwriting. They were men with great power who at that time controlled the Grand Ole Opry and the entertainers who performed there. Suffice it to say that this particular song was the pawn in a political chess game.



Billy Brown had the first recording of HE'LL HAVE TO GO



Fred Rose—Master Songwriter

Q I have heard (and read) that Hank Williams wrote LOVE-SICK BLUES. That song goes back a lot farther than that, doesn't it?

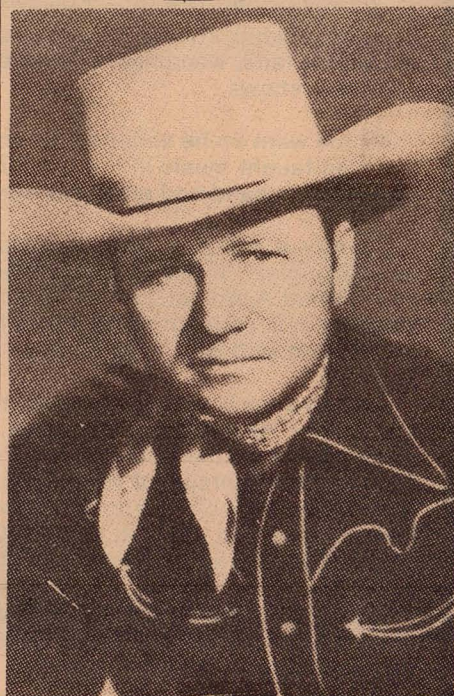
R.G., Enterprise, Ala.

A Although many song lyric magazines have printed Hank's name as the writer of LOVE-SICK BLUES, he did not write the song. That honor belongs to Cliff Friend and Irving Mills. As a matter of fact, it was written (or more accurately published) in 1922, a year before Hank was born. The first recording of the song was by Emmett Miller, a black-faced entertainer. Hank's version was almost a carbon copy of a Rex Griffin recording released in 1939 on Decca.

Q I know that Tex Ritter sang HIGH NOON in the Gary Cooper motion picture but didn't someone else have the hit recording?

Lyle Miller, Orion, Ill.

A That is correct. The big seller was by Frankie Laine on Columbia. Even though the song today is always associated with Tex, his version on Capitol—although it did sell in hit proportions—did not even chart in Billboard.



Beloved cowboy star Tex Ritter



Nashville Scoop

By "Scoopie" Bruce Harper

SIGN ON

I would like to begin this column by paying kudos to Grand Ole Opry Star, Hank Snow; this gentleman is responsible for the Child Abuse Foundation which bears his name. This worthy organization has helped many youngsters. Understand a new building is going to be constructed near Nashville to aid the cause. THANKS HANK!

TURNTABLE TIP

Country Music Clubs are still popping up around Nashville which features C&W Acts. This is good for the business and gives new faces an opportunity to display their talents. You can never tell when an artist may drop in. If you are planning on a journey to Music City, inquire around Music Row or watch the trade papers. You could see your favorite artists anytime.

CAMERA CUE

Many film companies are grinding away around here at the present time and more yet to come. Some for the screen and others for the tube. At present "The Cradle Will Fall" and "Boone" in the making. I was lucky enough to

get bit parts in these. Film folks tell me that Nashville has a natural background which is ideal for many movies.

DIDJANO?

That Roy Drusky, Charley Pride, Dave Dudley, Slim Whitman, and the late Jim Reeves at one time played professional baseball?

STATION BREAK

The Giant Powerhouse radio station WSM and the Opryland complex are on the block for sale. Many offers have been made but none as yet some still pending. For one man's opinion I hope it all remains with local businessmen and remains in the hands of people who admire Country Music and the guys who play it.

FROM THE TOP

The Nation's Capitol was the stage for a spectacular performance for the Chief Executive and his lovely wife Nancy. It was like a Country Music's Who's Who. Willie Nelson, Eddy Arnold, Loretta Lynn, Kenny Rogers, Oak Ridge Boys performing at the White House for all the top brass. The get together of Ray Charles and Ronnie

Milsap doing the duets of all the Don Gibson Classics was magnificent.

NETWORK NEWS

A new Network has been formed here with the spotlight on our type of music. On the cable it seems to be taking real good. One of the shows is "Fandango" with Bill Anderson as host. Bobby Bare and others have their own show. This is just another boost for this Southern City, Music City.

NEWSBREAK

"The Drifting" Cowboys" which backed the late and great Hank Williams are all together and working shows across the Country. Caught their act recently and believe me they leave the audience wanting for more. Hillous Butrum, Don Helms, Jerry Rivers, Bob McNett make up the cowboys. If they appear in your locale make it a point to see them, I promise you will be treated to some real country music and nostalgia.

DIDJANO

Sonny James' real name is James Loden, Kitty Wells' real name is Muriel Deason, Conway Twitty is Harold

Jenkins . . .

MARTY MEMORY

This column would not be complete without a mention of my good friend Marty Robbins. Doctors worked around the clock to save the singer's life. He suffered a massive heart attack. I traveled with him for a few shows and remember the many mornings he would drop by WLAC to chat with Bob Jennings and I. He was in a class of his own both as a Super Guy and entertainer, there will never be another Marty Robbins.

SIGN OFF

I have been asked many times in my years working behind a mike and MC'ing Shows who was the most dynamic. For me, it would have to be T Texas Tyler doing his great rendition of "Deck of Cards" or The Tennessee Plowboy, Eddy Arnold in the early 50's with "Little Roy" Wiggins and the Oklahoma Wranglers (The Willis Brothers). Always got a standing ovation wherever they played.

SPIN-Cerely Yours,
"Scoopie" Bruce Harper





LETTERS



Our Ernest Tubb story pleased many E.T. fans



One reader didn't like our Hank Williams Jr. album review

THE ERNEST TUBB STORY

I would like to express my thanks to Country Music Inquirer for the wonderful vivid account of the life of Ernest Tubb in your June issue. The tribute was perfect. Thanks, Mr. Hall.

Al Carter, Orlando, Fla.

Roy Hall's story on Ernest Tubb gives me the feeling I know him personally.

George Tucker, Reford, N.M.

Your moving story on Ernest Tubb really touched me. We've been fans of his for years. Thanks for a fine article and a fine magazine.

Glen Kirby, Niles, Mich.

I enjoyed immensely your story on the great Ernest Tubb. We agree that he is truly a country music legend. Now is there any chance on your doing an article on Red Foley and Hank Williams?

Arnold Bennett, Paterson, N.J.

**We intend to feature both these all-time greats in the near future.*

Didn't you make a mistake in your Ernest Tubb story regarding BLUE CHRISTMAS. I am positive that Elvis had the original recording of that song.

Walt Wilburn, South Boston, VA

**Many people today think Elvis had the original recording of BLUE CHRISTMAS. However the truth is, it really was E.T.*

.... your Ernest Tubb story was your finest yet.

PFC Terry Richards, U.S. Army

Your June article on Ernest Tubb was a good one. We especially like Roy's tribute.

Douglas Morgan, Montgomery, Ala.

**The staff of CMI is pleased at the overwhelming response we received on the Ernest Tubb story.*

ONIONS AND ORCHARDS FOR OUR ALBUM REVIEWS

Where do you get off criticizing Hank Jr's latest album? Did you even listen to it? Hank Jr. for your information just happens to be the greatest singer and songwriter around. Everything he does is perfect. You should give this album another listen.

J. Kelly, Ulysses, Ks.

We really enjoy seeing the good critical album reviews in your magazine. In my opinion, it's your best feature. Country music has never been in worse shape as far as the songs are concerned. It seems to me that when the public buys an album today, all they get is one hit song and 9 duds—usually written and/or published by the artist. Please continue to tell it like it is.

Joseph Myers, Pueblo, Colo.

DISAPPOINTED READER!!!!

I just bought my first issue of CMI and I am disappointed. Wait a minute. I don't mean in you, but in me, for having missed any of the back issues.

Edwin Clark, Big Stone Gap, VA

A PLEASED SUBSCRIBER!

The trash man will never know I subscribe to COUNTRY MUSIC INQUIRER.

LIKES OUR PICTURES

The picture of Eddy Arnold with Sylvia on page 14 of your June issue was super. Please continue to give us more good candid photos like this.

D.F. Drennen, Blue Springs, Mo.

LIKES WEBB PIERCE STORY

Just wanted to tell you how much we enjoyed the story on Webb Pierce. He should have been in the CMA Hall of Fame years ago.

C. M. Long, Baton Rouge, LA

DOESN'T LIKE THE TRUTH

I don't appreciate the way Roy Hall writes about all the country singers like Webb Pierce and even himself being such big boozers. Why does he lower himself to mention all the faults of our heroes. I was going to subscribe.

J.W. Cheney, Manchester, Conn.

Roy Hall is an old friend of a lot of the country superstars and he shared many good and bad times with them. His purpose in writing the articles is to show them as three-dimensional people with both the tragedy and sometimes snatches of comedy that marked them. Truth is not always pretty, but we like to think that our readers are adult enough not to want their stories diluted with lavender water. All living people—great and small—do have human weaknesses, even you and I.



Roy Hall and Webb Pierce in 1956

ON A STAIRWAY



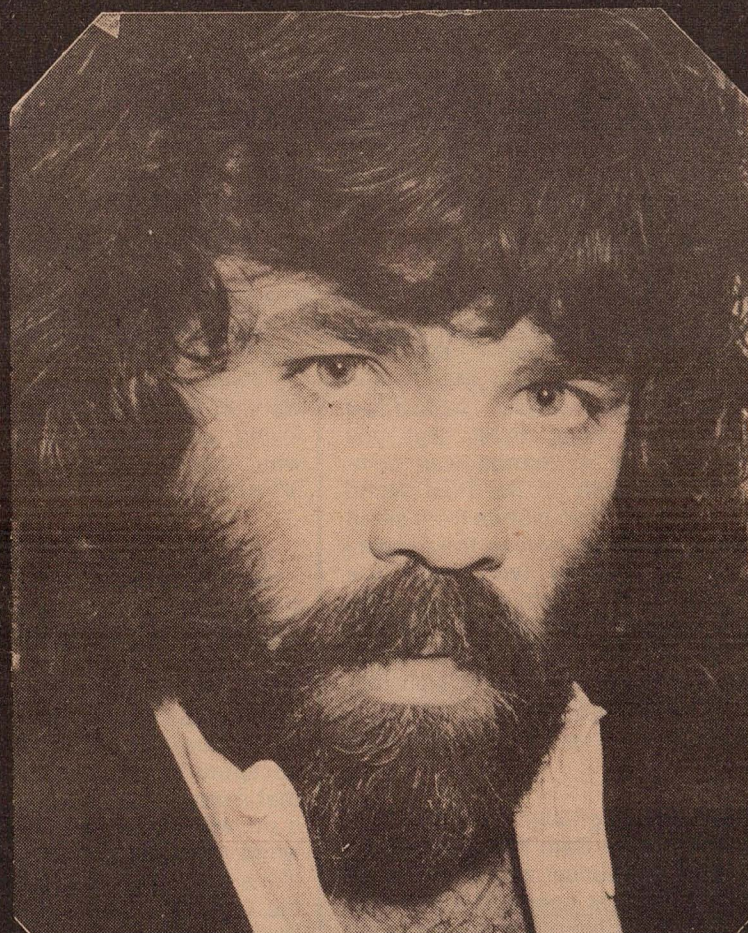
TO THE STARS



KAREN TAYLOR-GOOD



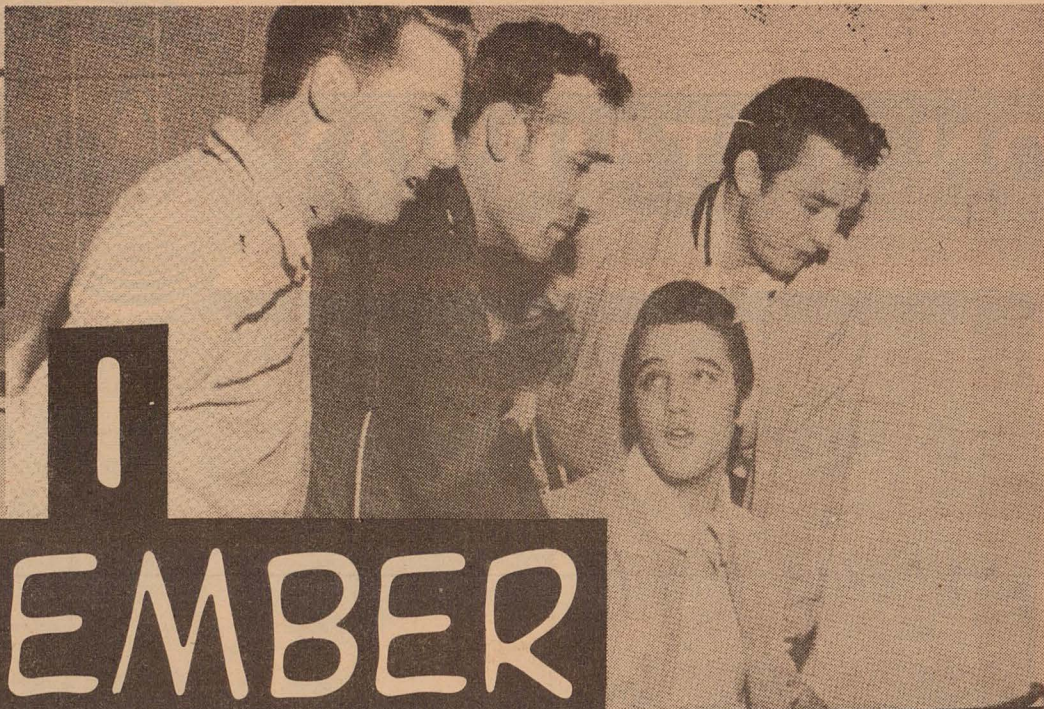
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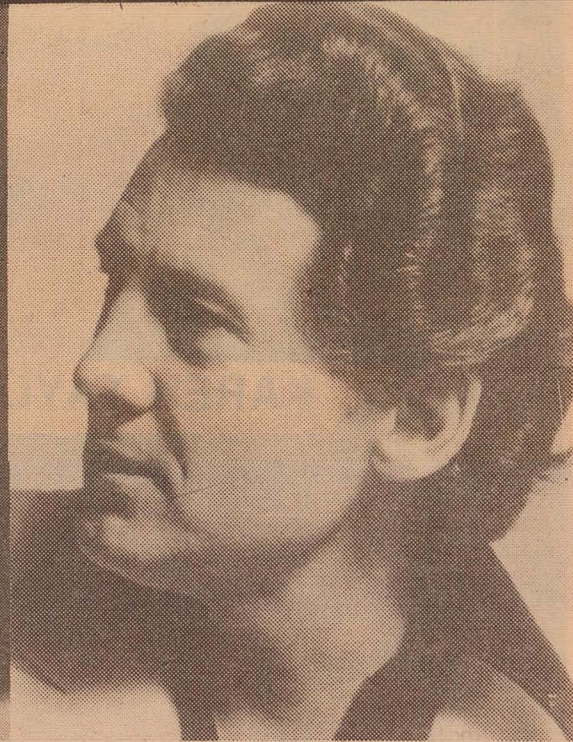


JUDY TAYLOR



I REMEMBER JERRY LEE LEWIS

by Roy Hall



It was during the time of my life that I woefully refer to as The Alcoholic Period that I first met Jerry Lee Lewis in a nightclub that I owned in Nashville. It was sometime late in 1955.

I had moved to Nashville from Detroit (where I had been pounding the piano and singing in a club) in early 1954 at the suggestion—or more accurately, the urging—of Webb Pierce, then the number one country singer in the business with such hits as MORE AND MORE, WONDERING, BACK STREET AFFAIR and THERE STANDS THE GLASS.

Before that I was playing one-nighters anywhere I could get booked. Those were rough years, fully in the tradition of the legends about itinerant entertainers. There were managers who didn't pay, hustlers who absconded with our wages, flea-bag hotels, and inedible food. And more than once fleeing from irate fathers and husbands whose daughters and wives had been seduced. Broke more often than not. Add this all up and you have some idea of the hectic period

these years were for us stars-to-be.

We traveled with three trunks. One contained our clothes and the other two contained whiskey. Our motto back then was "Carry a bottle of whiskey in case of snake bite and always carry a small snake."

I was also recording (without much success) on such small labels as Fortune, Bullit and Tennessee doing songs like DIRTY BOOGIE which were actually the forerunner of what later became Rock-a-billy and then Rock & Roll and writing a lot of songs (some of which I still hide from my children).

The early days in Nashville were mighty slim pickings and so I supplemented my meagre income by playing piano on record sessions for such people as Webb, Marty Robbins, and Hawkshaw Hawkins. I even played the accordion on a lot of Red Foley Gospel records.

But the kind of music I enjoyed the most was what might have been called a cross between Country and Rhythm & Blues, with the emphasis on the lat-

ter. There wasn't much of that to be heard in Nashville so I started spending a lot of time down in Memphis where there was a lot of it. Memphis in the early 1950s was a wide-open, anything-goes River town. But you could see that a change was coming—due primarily to the Post World War II exodus of thousands from small towns to big cities. Among the people I became acquainted with were the Phillips Brothers—Sam and Jud—who owned and operated a little hole-in-the-wall studio called SUN at 706 Union Street, not too far from the Mississippi River. Everytime I was down there, I would always drop by and visit with them.

They were originally from Northern Alabama, where Sam had started out as a radio announcer and engineer. In Memphis, he first operated a one-man portable recording service and then with his savings, built SUN. As I remember the building had previously been a radiator shop. I believe Jud had earlier managed a Gospel quartet.

Sam was President of the label and

functioned as producer. Jud was the promoter and he was a good one. He was responsible for the sale of millions of SUN records. Their personalities were in direct contrast: Jud was fun-loving and free-spending while Sam was mostly ultra-businesslike and ultra-conservative.

Back then SUN was recording only black artists and they had had several regional hits, the biggest of which was the original JUST WALKIN' IN THE RAIN which later became a giant hit for Johnny Ray. Sam always thought that black music would eventually become accepted by the white population but that it would take a white singer to pull it off. He was obsessed with finding a white male vocalist who could sound like a black man. He talked about it all the time. "If I could only find a white man who sings like a black, I'd make a billion dollars . . . the music business won't be segregated much longer. It's all gonna homogenize. I can see it coming . . . If only I could find a white man . . ." Like a broken record.

I'll admit that I didn't really believe him. After all I had been playing that kind of music for several years and getting nowhere although I did love it. In fact it was an old black man who taught me to play the piano when I was a kid back in Stone Gap, Virginia. (He also taught me how to drink). But in those years, if a Black or Country singer got a hit, a big Pop singer would "cover" him on the song and get the big sales. Sam turned out to be quite a prophet. I've never forgotten that afternoon. Many times through those years we discussed my doing some records for SUN but it seemed I was always with another label. We never did get together but in the three decades since then, we have all remained good friends and I talk with them frequently. And about 5 years ago, I finally recorded an album in the old studio for a Chicago company.

Anyhow later that year of 1954, I decided to go into the nightclub business and I leased a joint on Commerce Street in Nashville from a man who had been busted for bootlegging and was in jail (there was a lot of that going on in those years, but that's another story). I liked it so well that two months later I opened up my own place two blocks down the street, and called it THE HIDEAWAY. At least now, I told myself, I had a steady playing and paying job. Many of the biggest names in country music were frequent customers. About a year later Webb began asking me to go out on the road with him to open shows and play piano. It sounded like a good deal so I was looking for someone to substitute for me when I was out of town.

And then one night I walked Jerry Lee Lewis. Skinny, blonde wavy-haired, ferret-faced Jerry Lee Lewis. He was about 19 at the time and driving an old pick-up truck. Though he was not QUITE as wild as he later became, he was something else on that piano. I had never seen anything like it. He played everything that Moon Mullican and I did and then some more. Even then he was going to make his music HIS way, and you were going to have to accept him on his terms or not at all.

He told us that he was from a little town in Southern Louisiana and that he had studied to be a minister. I still don't know if that was truth or fiction. He also said that he had just come from Memphis where he had gone to audition for SUN but that Sam had been out of town. He wasn't discouraged. He was heading back down there shortly and there was no doubt whatsoever that he would get a record contract and that he would be bigger than Elvis. But for now he needed a job. I offered him \$15 a night (which he gladly accepted) to fill in for me while I was out of town.

Elvis Presley was hotter than a pistol then on SUN and inspiring a lot of Southern boys to reach for the same golden rung of success. Among them, Buddy Holly, Roy Orbison, Conway Twitty, Carl Perkins, Charlie Rich, and JERRY LEE LEWIS. Most of them ended up in the SUN stable.

Jerry Lee wasn't exactly what you would call arrogant but he had a way about him that didn't go down just right with a lot of people. I guess "cocky" is the word I'm looking for. He was cocky. He was good and he knew it and the rest of the world had better know it too. Even at 19 he had the ability to captivate an audience.

He wasn't Cary Grant handsome but the girls (and women) were wild about him and believe me, he liked them too, although at that time he was married and had a young child. And could he ever sing. To this day, I consider him one of the all-time greats in both Rock and Country.

Well Jerry Lee did go back to Memphis and he cut his first record in February 1956. It was the old Gene Autry 1930s standard YOU'RE THE ONLY STAR IN MY BLUE HEAVEN. He always loved country music, regardless of what anybody says about him being a Johnny-come-lately. His first hit as a matter of fact was a cover version of Ray Price's million-selling CRAZY ARMS. Jerry's version sold nearly a quarter of a million, primarily in the South. And all of the B-sides of his big hits were country songs such as YOU WIN AGAIN, I COULD NEVER BE ASHAMED OF YOU, and I'LL MAKE YOU FALL UP TO YOU. One I especially liked was FOOLS LIKE ME.

Jerry Lee was a big fan of Hank Williams, who had just died a couple of years previously. Though most country fans don't like to admit it, Hank was rocking and rolling just a little himself. His MOVE IT ON OVER was almost the identical melody as ROCK AROUND THE CLOCK, the first acclaimed Rock & Roll hit with Bill Haley (who incidentally was originally a strictly country singer).

Sam and Jud were both very enthusiastic about Jerry Lee in 1956. Sam had just sold Elvis to RCA in one of the very few foolish moves he ever made in his entire life and Carl Perkins had just had a bad car accident which threatened to seriously destroy his blossoming career (he had just had a million seller with BLUE SUEDE SHOES) and Johnny Cash was simply too country for the teenagers. So they were grooming Jerry Lee to take away King Elvis' crown.

It was nearly a year later before he got his first million seller with WHOLE LOTTA SHAKING GOING ON in the Summer of 1957. And that's when I became a big part of the Jerry Lee Lewis legend in a very special way. Sometime in late 1954, myself and a black musician named Dave Williams had gone down to Florida to the swamps on a "snake milking" adventure. Mostly we were drinking wine. But during that trip, we wrote WHOLE LOTTA SHAKING GOING ON. The following year in September, I signed a contract with DECCA and recorded it. Although Billboard gave it a good review, nothing happened. But I did sing it a lot in my club. Jerry Lee always loved it and told me many times he was going to record it someday. Well he finally did and HIS version sold nearly 10 million copies.

After all these years, it is still his masterpiece—the song for which he is most remembered—and for that, I am very proud. It has been one of the biggest songs of all time and even my recording of it on Decca today is a collector's item and sells for \$100 a copy or more—if you can find it.

To tell the truth, I was trying to get out of paying the IRS any money, so I wrote it under the name of Sonny David. I might as well not have gone to the trouble. An ex-wife collected all of the royalties in a divorce settlement.

I sold THE HIDEAWAY in 1957 and

then worked on the road pretty regularly with Webb for the next six years but I followed Jerry Lee's career closely. I was tremendously disappointed when he didn't record another song I wrote especially for him called MY FRIEND AND YOUR FRIEND ARE THE SAME. (Are you listening, brother?)

SUN was where it was happening in those Eisenhower years. I remember being down there and seeing kids lined up outside the studio as early as 6:00 A.M. just hoping for a chance to sing a song for Sam. Overnight he became a millionaire and there was even talk at one time of his running for the Governor of Tennessee.

Those were good days for Sam and Jud. But there were problems. They were constantly fighting—mostly about money. They were both hard-driving, self-centered men who wanted and expected complete loyalty from the FAMILY. I remember one day when I was down there, they were recording the late Bill Justice and Sam and Jud were arguing over the song's lyrics. Finally Sam exercised his authority as President and told the band to do it as just an instrumental. That song was RAUNCHY and it ended up selling over a million copies.

Sam approached producing with a combination of mathematical precision and a dedication to practicality. Nearly all of his records were inexpensively made and wound up in the black. He always kept the costs firmly in check. Sam was as tight as "Dick's hatband." Even when it came to buying whiskey for several people at a session, he would only buy a quart at a time (and I could drink that much myself) regardless of how many trips to the liquor store became necessary. That's the primary reason he lost every star he created when their contracts with him expired. They were all lured to a major label by fat advances and big promises.

Sam and Jerry Lee just didn't get along at all. Basically it was because their personalities were 180° apart. But it certainly didn't hamper or hurt their professional success. In addition to WHOLE LOTTA SHAKING, there was GREAT BALLS OF FIRE in 1957 and BREATHLESS and HIGH SCHOOL CONFIDENTIAL in 1958. All million sellers. CONFIDENTIAL was also the title song of one of Jerry's several movies. Both GREAT BALLS and BREATHLESS were from the pen of Otis Blackwell, the black songwriter who also wrote DON'T BE CRUEL and ALL SHOOK UP for Elvis.

As Jerry Lee's fame grew, so did his ego. "I played on them" he yelled to one interviewer who had simply asked him the names of the musicians who had played on his records. "What else do you need to know?"

And his stage performance became wilder than ever. Toward the end of his act, he would actually climb up on top of the piano. No matter how frantic he became, though, he was always in control of his voice.

Jerry Lee was selling records as fast as SUN could press them. Then the bottom fell out. It happened in 1958 while Jerry was touring in England. For some reason he revealed to the staid British press that he had married his cousin Myra, in December 1957 and that she was only 13 or so and that this was his third marriage. An older

generation the world over who hated R&R anyhow was just waiting for something like this to happen to prove their contention that this music was evil. Jerry Lee became the nation's whipping boy. Even the timing of it all seemed ironic. Elvis had just gone into the Army and the path was clear for Jerry Lee to become the biggest Rock star ever.

When Jerry Lee came back to the United States, Sam refused to help him in any way—financially, promotionally or morally. I think Jerry Lee always held that against him.

There were to be a lot of lean years for Jerry Lee. He couldn't get a record played outside of the South where surprisingly his popularity never diminished. Can you believe that? The conservative SOUTH? Everything ended for SUN too as the fifties melted into the sixties. Jud left the company for the last time and Sam fired producers Bill Justice and Jack Clement on the same day—Bill for insubordination and Jack for laughing so hard about it. But Sam sure didn't lose his Midas touch. He became one of the original and major stockholders in Holiday Inn and he is today VERY wealthy. Rumors have it he is worth over \$100 million.

But just like the phoenix, Jerry Lee too rose from the ashes. He signed with Smash/Mercury in the mid-sixties and he started doing strictly country songs, such as ANOTHER TIME, ANOTHER PLACE, and WHAT MADE MILWAUKEE FAMOUS. There were a long string of top 10 country songs like ONE HAS MY NAME, SHE EVEN WOKE ME UP TO SAY GOODBYE and ONCE MORE WITH FEELING. SUN even dusted off some of their old unreleased masters like I CAN'T SEEM TO SAY GOODBYE, ONE MINUTE PAST ETERNITY and INVITATION TO YOUR PARTY and scored with top 10 records. There was even a top 10 recording of DON'T LET ME CROSS OVER with his sister, Linda Gail.

But there were a lot of tragedies too. Everything bad that could have happened—did. He lost his father and mother (he was especially close to her) as well as two of his children. I knew both of his parents and they were beautiful people. And he certainly received more than his share of bad publicity. But I don't think he ever missed a show date and when he's sober and straight, there just isn't a nicer man.

In the seventies, I stopped drinking altogether so I didn't see Jerry Lee as much as I previously had. But he kept on getting a lot of big hits. He also kept right on partying at the same pace. He always did abuse his body too much (as most entertainers do) and the pills and booze finally caught up with him a couple of years ago, and he nearly paid for it with his life. But he bounced back from things that might have felled a lesser man.

Summing it all up, he was and is a musical genius. If he had been a songwriter, his influence would have been even greater since most of the great R&R stars were great songwriters too. So what if he's slightly flawed. Who isn't? He might be "cold" professionally at the moment but I wouldn't bet even a nickel against him having another string of hits or even a million seller. He is just that good—and unpredictable. But most importantly of all to me, Jerry Lee Lewis is my friend.

JOHN ANDERSON

He's
Swinging

He's created the same sort of excitement with SWINGING as his hero Lefty Frizzell did with IF YOU'VE GOT THE MONEY back in 1950. He may even approach Frizzell's record in terms of sales. But we doubt that he'll ever surpass Lefty's record of 5 songs in the Billboard Top 10 in the same week.

SWINGING may be a ridiculous song, but it's as commercial as water on a desert—and in this business, THAT, friends, is the name of the game.

John, who records for Warners, has come a long way since YOUR LYIN' BLUE EYES clicked for him three years ago, taking him from the dives on lower Broadway in Nashville to stardom and the beginning of what promises to be a long and successful career.



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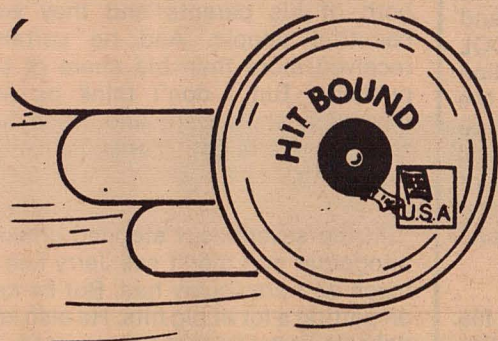
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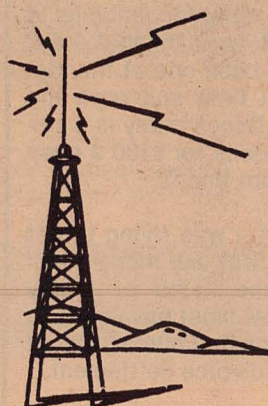


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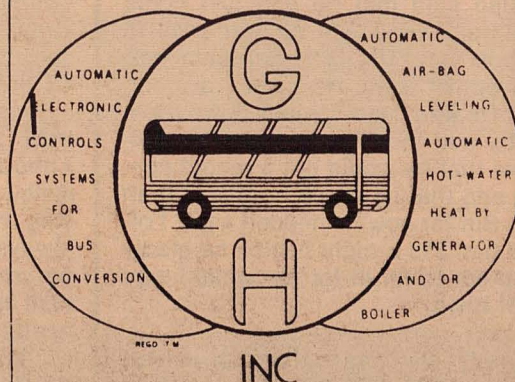
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KAREN BROOKS

If you are familiar with the Tennessee rodeo circuit you might already know Karen Brooks. She's that long, lean, lovely quarter horse rider and barrel racer. If you study songwriting credits you might already know her name. She's the writer of Rosanne Cash's hit "Couldn't Do Nothing Right" and of Emmylou Harris' "Tennessee Rose." If, on the other hand, Karen Brooks' name is unfamiliar to you, don't worry. It won't be for long, because her first album for Warner Bros. is the kind of debut that turns unknowns into household names.

Music and horses have been the central interests of Karen's life ever since she was a girl. She was raised in Dallas by her mother, a successful film makeup artist, and she "always had horses, and always wanted to be a cowgirl." Being a daughter of Texas, her riding interests seemed to come naturally. But being the daughter of someone in the arts, musical creativity was second nature to her, too.

Around the same time she began barrel racing in 4-H Club events, she was taught to play the guitar by her older brother. The first tunes she remembers learning are "House Of The Rising Sun" and "Tom Dooley," but it wasn't long before she was composing her own. "Every time I'd learn a new chord on the guitar, I'd write a little song to it," she reports. "The first one was 'My brother is the rolling leaf/That tumbles silently by . . .'"

Karen Brooks drew pictures and painted as well. Her artistic nature got her a job as a commercial layout artist when she was still in her teens. This gave her the self-confidence to quit high school a month before graduation. "Besides, I got beat up in the girl's room one day," she laughs. Following her stint as a commercial artist Brooks went back to her first love, horses, and got a job working on a quarter horse ranch in Denton, Texas, exercising cutting horses.

A chance meeting with Jerry Jeff Walker's Lost Gonzo Band at a rehearsal in Dallas changed that lifestyle, however. After being captivated and infected with their creativity and spirit of fun, she decided, "This is the life for me. I decided then and there, that nothing else was ever gonna make me happy if I didn't get into music."

city's thriving music scene. Karen Brooks had continued to write songs long after her teacher/brother had left home, but in Austin this talent really blossomed. Singer/songwriter Gary P. Nunn showed a strong interest in her and her music and recorded Karen's "Fool For A Tender Touch" on his album with the Gonzos. Jerry Jeff Walker was encouraging as well. He gave the fledgling performer her first gig. "We went to a prison in Dallas. I was the warm-up act," she recalls. "My first gig—at a prison! It was great, though, because all I had to do was walk up on stage and smile and say, 'Well, Jerry Jeff wanted me to come and warm you guys up.' They went nuts, of course."

After that baptism into live music performing Brooks became a regular act in the Austin bars, opening for Texas favorites like Townes Van Zandt, Steve Fromholz, Rusty Weir, and Walker & The Lost Gonzo Band. She gained experience and ability rapidly, so her next move was to Nashville. There she roomed with Carlene Carter in a house near Carlene's mother and stepfather, June Carter and Johnny Cash. The superstar couple inspired one of Karen's best-known songs. "I wrote 'Tennessee Rose' about them because they have such a lovely relationship," says Karen. "It's a sweet dream that keeps me close to you/And it's a sad thing, when we're apart, I'm blue" was written for them. June is so deeply attached to him; and she is the Universal Mother. I just adore her."

When Karen Brooks returned to Austin, Emmylou Harris passed through town with her Hot Band. Rodney Crowell was in the group at this time and after hearing some of her songs suggested that she visit California to meet some of the people in the music business. Rodney had formed a group with Bee Spears (soon to gain fame in Willie Nelson's band), his songwriting partner Donovan Cowart, and Hank Devito ("Queen Of Hearts"). Karen joined the group as backup singer and the quartet began playing and recording demo tapes together regularly. "Rodney has been the most important person in my musical career," comments Brooks. "His friendship and his influence in my writing are what made my material turn into real songs."

In the meantime, both Jerry Jeff Walker and Tracy Nelson had recorded

versions of one of her Austin songs, "Couldn't Do Nothing Right." Rosanne Cash was shortly to score a major country hit with the same tune. The famed rockers The Doobie Brothers had become Karen Brooks fans and friends as well. Despite increasing West Coast success, however, Brooks' publishing company decided that the best place for her to hone her songwriting was in America's song capital, Nashville; so they moved her back to Music City in 1980.

She had been immersed completely in music for four years in L.A. Once in Tennessee she went straight back to horses; and today she's training and racing again. On most days you'll find her on a ranch near Franklin, Tennessee, tending to quarter horses and cattle.

Under the production leadership of Emmylou's Brian Ahern, however, Karen Brooks has found enough time away from the farm to record a stunning L.P., *Walk On*. On it, she revives chestnuts like the old Dionne Warwick hit "Anyone Who Had A Heart" and Roy

Orbison's bluesy "Candy Man," which features Little Feat piano player Bill Payne. For Orbison, Brooks originally wrote "Under The Stars," and her "Every Beat Of My Heart" also has a touch of Roy's dramatic, emotion-drenched style.

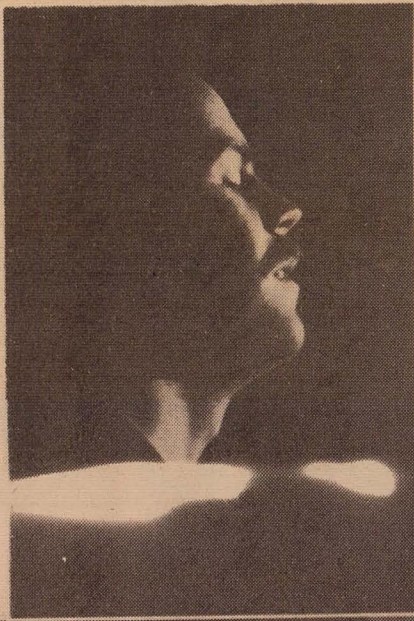
The Rodney Crowell song that Bob Seger recorded, "Shame On The Moon," is another standout track. Randy Sharp's lovely "If That's What You're Thinking" has a Spanish language passage; and "New Way Out" features that songwriter on piano, while his harmony vocal graces "Under The Stars." "Country Girl" comes from the gifted guitarist Albert Lee; and "Shores Of White Sand" is from the pen of Carlene's ex-husband Jack Routh. Karen's own "Walk On" is the juiciest slice of country-rock on the package.

"I still want to win so bad at the rodeo," says Karen Brooks of her burning ambition to prove herself as a cowgirl. She doesn't have to worry about musical success, though. In that rodeo, she is a blue-ribbon winner.

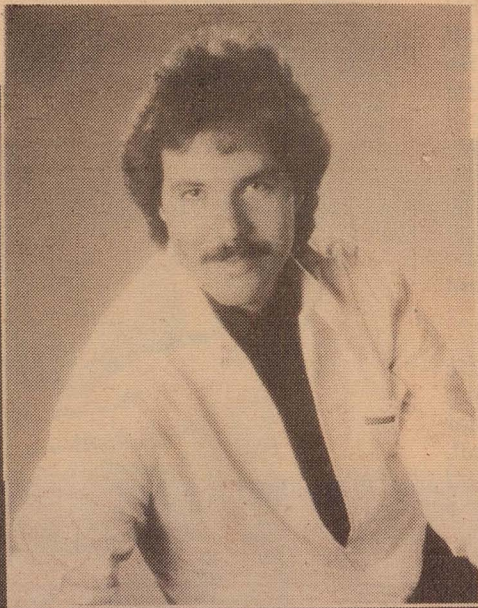


ATLANTA

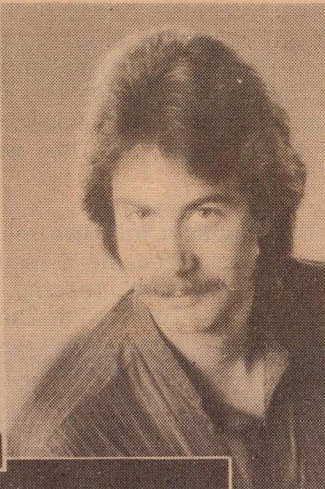
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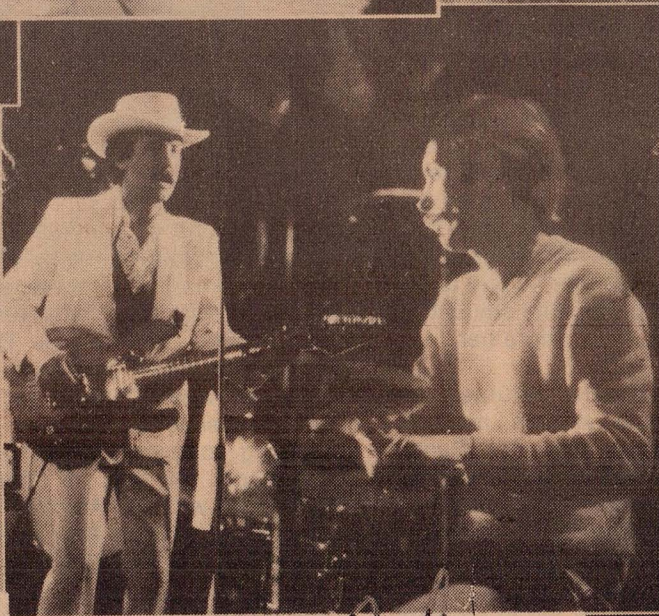
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Alan
David



Tony
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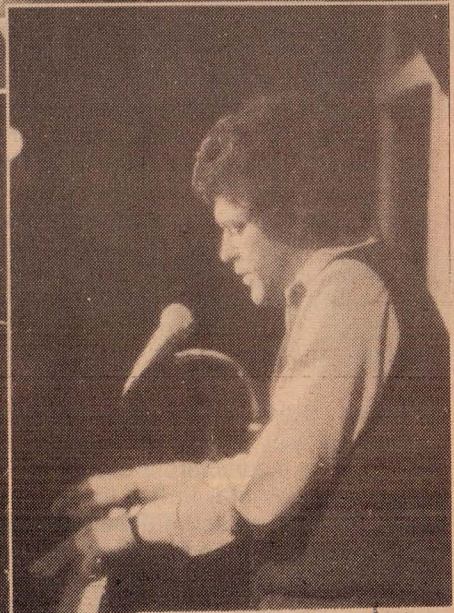


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For
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We're probably the oldest members of the DARLENE AUSTIN FAN CLUB. For several years now we have been saying privately and publicly "Watch this lady." We still maintain that she is going to be a big, big star.

Darlene is a totally unique, versatile and original vocalist who cannot be easily categorized. Like a lot of other ORIGINALS (Willie Nelson, Kenny Rogers, Roger Miller), she is having a little difficulty getting her career into high gear. But let us never forget that it's a 9-inning ball game.

Her last three singles (the latest is I'M ON THE OUTSIDE LOOKING IN) charted nationally in Billboard, and if she ever gets the right song, there will be no stopping her. Austin is loaded for bear. If there are still any unbelievers, we suggest you take a listen to her new double album, IN AND OUT OF LOVE. You'll be immediately converted.

*In and Out
of Love*



Darlene Austin



1983 Play Schedule

May 3-Jun. 11 — Man of La Mancha
Jun. 14-Jul. 2 — Mornings at 7
Jul. 5-Aug. 13 — They're Playing Our Song
Aug. 16-Sep. 3 — God's Favorite
Sep. 6-Sep. 24 — Sweet Charity
Sep. 27-Oct. 15 — The Subject Was Roses
Oct. 18-Nov. 5 — Come Blow Your Horn
Nov. 8-Dec. 31 — Camelot

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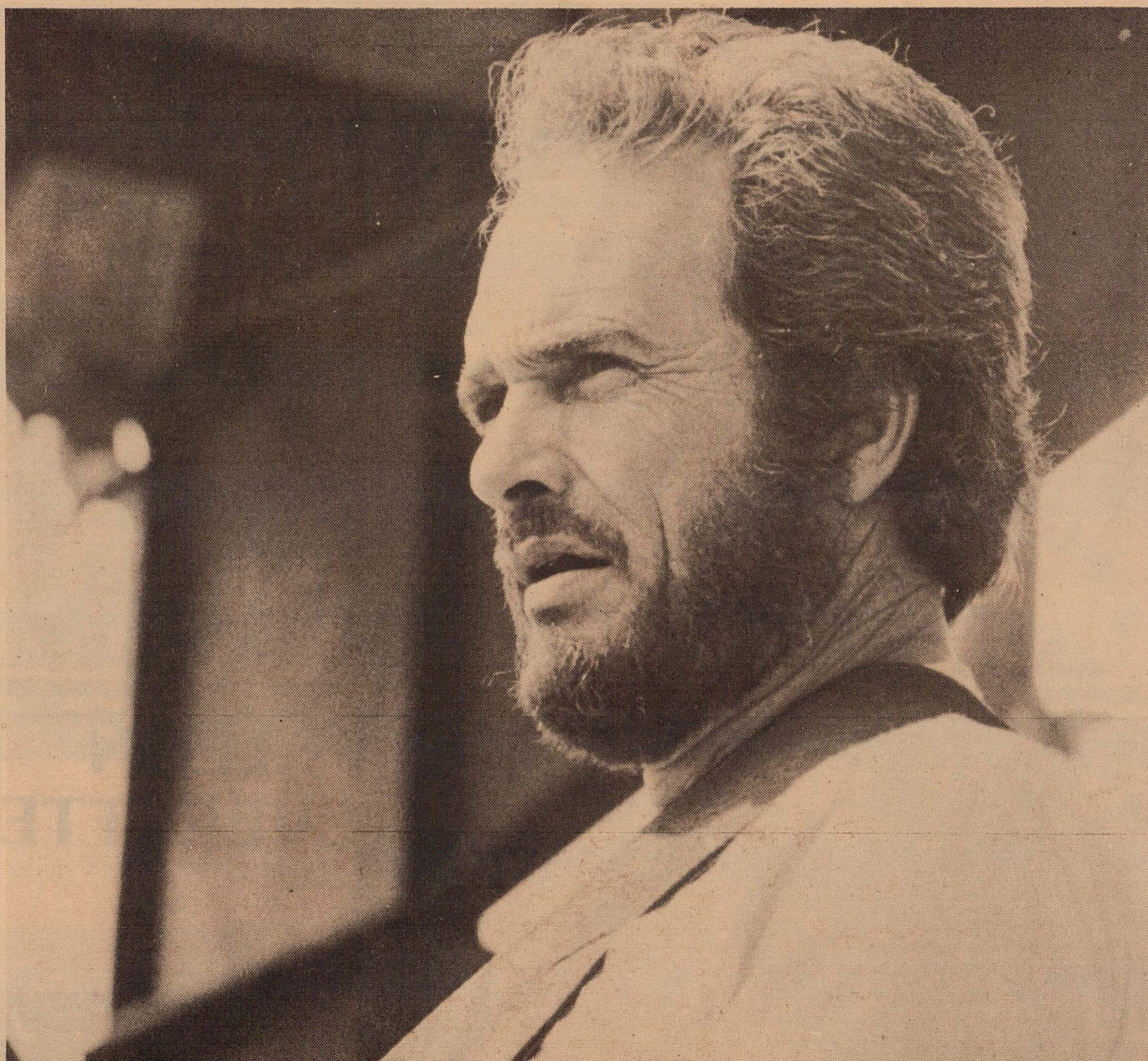
MERLE HAGGARD

54
Top
Ten
Records

YOU TAKE ME FOR GRANTED is Merle's 54th Top 10 record by our counting since he first hit in 1965 with MY FRIENDS ARE GONNA BE STRANGERS. That's 18 years of churning them out and what makes it all that much more remarkable is the fact that most of them have been from his own pen. In our opinion, Merle Haggard singing someone else's material is like apple pie without ice cream. It just isn't the same.

A few years back it seemed that his career was on the wane. But fortunately for us Merle Haggard fans, he has caught a second wind and he is now as hot as he ever was.

We believe that when the final chapter on country music is written, Merle will rate as one of the five best singer/songwriters of all time.



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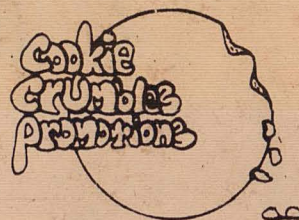
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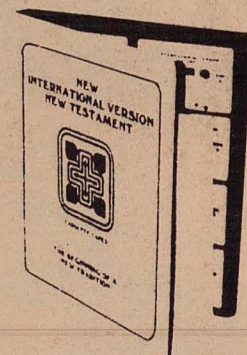
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RONNIE McDOWELL

A
New
Image

The music business is really a promoter's ball game and record promoters never cease to amaze those of us who seriously study this crazy music business. These expert salesmen can hype anything into the Top 10, which presumably sells records and makes money for all concerned. So nobody really gets cheated except the fans who have no choice or say in what gets played on the radio.

Take for example Ronnie McDowell's newest single, PERSONALLY. He's had a long list of silly songs to hit big but this stinker is rock bottom. Where do these songs come from?

We don't mean anything against Ronnie *personally*. Beneath all that nonsense is an extremely talented man who deserves better. And didn't we just read recently that he was wanting to change his image?



LEON EVERETTE

A
marketable
package

Leon Everette may be a Duke's mixture but it's a winning formula that works a lot of the time and it certainly has for him. Without ever being as big or popular as his track record seems to indicate, he nonetheless is an impressive entertainer.

He has scored with one great record (HURRICANE) and several good lesser efforts, (SOUL SEARCHING, SHADOWS OF MY MIND, MIDNIGHT RODEO and particularly JUST GIVE ME WHAT YOU THINK IS FAIR.

What he offers (like T. G. Sheppard, Con Hunley, Ronnie McDowell) is a better than adequate singing voice, good looks and a macho image. It all adds up to a marketable package that an enterprising manager and record label can market. The only complaint we have is that they all seem to sound alike. Leon is on RCA.

EDDIE RABBITT

SINGLES DISCOGRAPHY

1974 You Get To Me	Every Which Way But Loose
1975 Forgive And Forget	1979 Suspitions Pour Me Another Tequila
1976 I Should Have Married You Drinkin' My Baby (Off My Mind) Rocky Mountain Music Two Dollars In The Jukebox	1980 Gone Too Far Drivin' My Life Away I Love A Rainy Night
1977 I Can't Help Myself We Can't Go On Living Like This	1981 Step By Step Someone Could Lose A Heart
1978 Hearts On Fire You Don't Love Me Anymore I Just Want To Love You	1982 I Don't Know Where To Start You And I





BARBARA MANDRELL

Good
Times

Barbara's newest single, **IN TIMES LIKE THESE**, will probably be number one by the time you read this since it entered the Billboard charts like a charging bull.

It's a super good song written by the prize-winning team of Kye Fleming and Dennis Morgan who have created any number of past Mandrell hits such as **CRACKERS**, **YEARS** and **LOVE IS FAIR**.

Barbara is truly a phenomenon of our times. She is a beautiful woman who has no equal in talent and versatility and yet manages to keep both feet solidly on the ground. Everybody loves Barbara. No one has anything to say about her unless it's complimentary which is mighty unusual for this town.

She is currently featured in a cover story in **GUIDEPOSTS**, the inspirational magazine, in its May 1983 issue.



TAMMY WYNETTE

Vamping
and
Coasting

In the past few years, **TAMMY**'s recording career has not been what it once was, although she did have a top 10 last year with **ANOTHER CHANCE** which was a good song. The new one, **I JUST HEARD A HEART BREAK**, however, is mediocre at best. Tammy's records lately exemplify perfectly what we are always harping about—the sad state of songs today.

But Tammy, the first lady of country music for years, has had more success than most ever dream about: Dozens of hit records (at least a dozen were -1) a best-selling autobiography, a film made about her life, which has been anything but boring.

Of course, Tammy is still a long way from through. She's just coasting for a while. And she's certainly earned the rest.



SHELLY WEST

Flying **SOLO**
and
doing well

SHELLY WEST found instant success when she teamed with **DAVID FRIZZELL** (brother of husband Allen). Now both members have decided to go solo and both are doing well, thank you. David's **I'M GONNA HIRE A WINO** and **LOST MY BABY BLUES** were both huge sellers as well as top 10 in the charts.

Shelly's first one out of the chute is **JOSE CUERVO** and it's going to be a smash. It is a delightful cleverly written song and Shelly does a bang-up job with it.

There's also a new album on **WARNER BROTHERS** produced by Snuff Garrett and Steve Dorff for Clint Eastwood-Snuff Garrett's Music Productions. If this lady can keep coming up with good songs, her future looks bright indeed.

... Introducing Paula Bates

Paula Bates is a 17 year old brown-eyed, black-haired beauty from Crystal River, Florida (originally from Laconia, N.H.) the daughter of Brad and Myrna Bates, who has just recorded her first album in Nashville with producer John Fisher.

Paula, whose hobbies include swimming, dancing and horseback riding, was brought to Fisher by her manager, Maurice Gentleman. Plans for her now include a new single to be released on May 1 and an upcoming tour with Faron Young.

Watch this exciting new talent.

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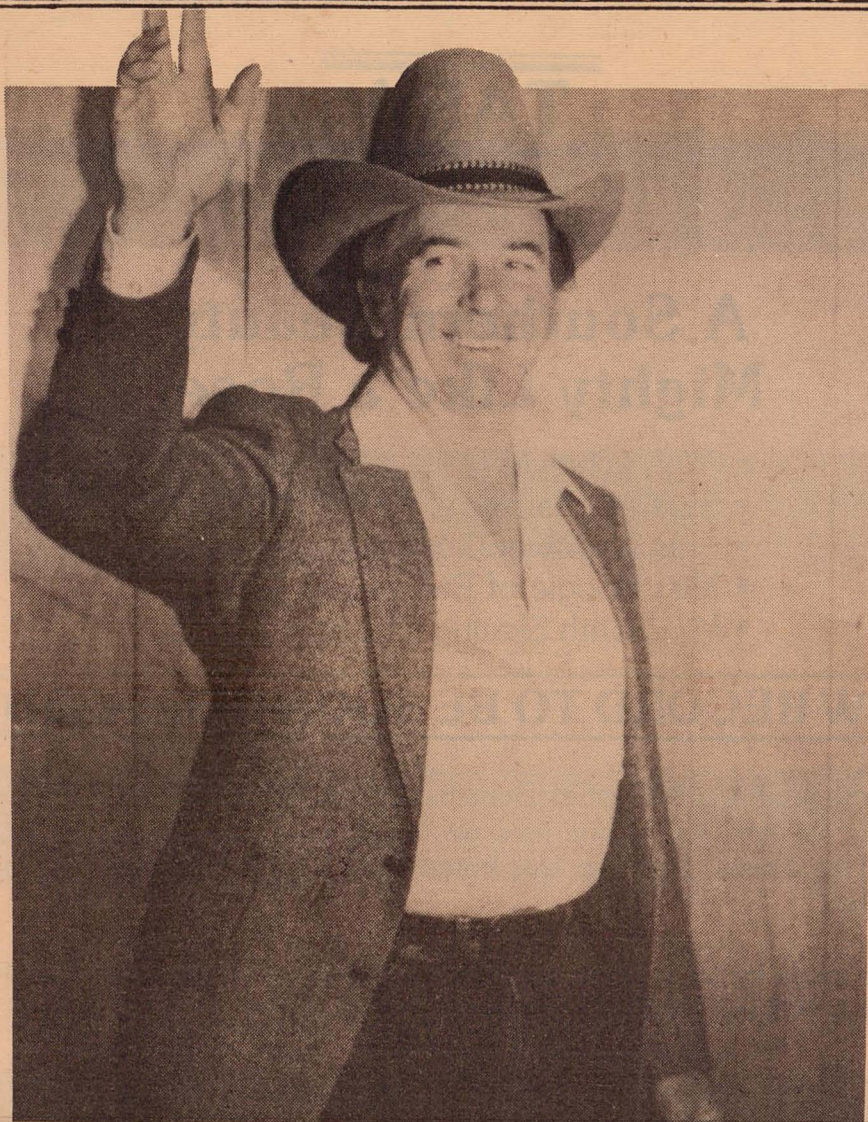
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— Don Winters

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REBA McINTIRE

She's
in the
major league
now

Slowly, quietly and persistently, REBA McINTIRE has developed into a major female artist to the surprise of a lot of industry people.

A couple of years ago she was primarily known as a singing partner for some of Jacky Ward's records although she had hits on such forgettable songs as UP TO HEAVEN and I DON'T THINK LOVE OUGHT TO BE THAT WAY. This past Winter she had her first legitimate #1 song with CAN'T EVEN GET THE BLUES which was published by Loretta Lynn's Coal Miner's music. (Loretta should have done the song herself).

Reba's newest single at this writing, YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING, is a fantastic song and headed for the Top 10, and it's causing us to go back and re-listen to a lot of her older things to see what we might have overlooked or missed.



TARA

A Southern Beauty Mighty Like a Rose!

- High achiever
- Skating champion
- Miss Brentwood 1983
- Miss Boogie of Brentwood 1983
- Mid-South Skating Champion 1983

NEW RECORD TO BE SOON RELEASED!

Tara's mother is Mildred McDonald, personal friend of Hank Williams and songwriter who at one time wrote exclusively for both Peer, Int. and Tree Music. She also was voted Best New Songwriter once by Cashbox.

Hit songs by such artists as Ernest Tubb, Sue Thompson, Johnny Bond & Wilburn Brothers include:

- Our Love Isn't Legal
- Don't Clean the Cup on the Outside
- You Know How It Is With You and Me
- My Baby Ain't My Baby Anymore



—Cindy Walker—

- IN THE MISTY MOONLIGHT • DREAM BABY
- YOU DON'T KNOW ME • DISTANT DRUMS
- I DON'T CARE • BLUE CANADIAN ROCKIES
- THANK YOU FOR CALLING
- TAKE ME IN YOUR ARMS AND HOLD ME
- HEAVEN SAYS HELLO • YOU ARE MY TREASURE
- THIS IS IT • CHINA DOLL • WARM RED WINE

By W.R. Hamilton

Cindy Walker certainly cannot be ignored in any serious discussion of country music's greatest songwriters. Harlan Howard, who is also on our list of top 10 best, has stated that Cindy is the greatest living writer of country music. She has written some of the best quality songs of all time in addition to some of the biggest commercial hits ever. Her career spans nearly 40 years and she is still at it. She is the only woman on our list of all-time greats.

Cindy's **Answer The Phone** (Ernest Tubb 1955) was not a big hit perhaps but what a great song it is. Or **Not That I Care** (The Wilburn Brothers, 1963). That song has never come close to being the hit that it is capable of becoming. Ronnie Milsap recently recorded it for an album; it should be a single. And for sheer excellence of writing, examine **I Walked Away From The Wreck** (an early Loretta Lynn record) or **Leona** (Stonewall Jackson, 1962). They were not chartbusters, but just well-crafted songs that should have been much bigger than they were -- and may yet be with the right singer.

One of Cindy's all-time best is **Hearts Will Be Hearts**. A beautiful song with perfectly matched melody and lyric. Someone should reconsider that one for recording. And I don't want to forget **The Day You Left Me**. What a great one that is. And yet it too has been neglected. It could be an instant hit for someone. **China Doll** is another great piece writing.

Cindy has had her share of hits though. She started off in the early 1940's with some Bob Wills cuts. **Cherokee Maiden** (which hit with Merle Haggard again a couple of years ago) **Triflin' Gal, You're From Texas, Miss Molly, Sugar Moon, How Can It Be Wrong?** and **It's All Your Fault**. In 1945, Gene Autry did **Silver Spurs**.

In the late 1940's, she had a pop hit with **Dime A Dozen**. Ernest Tubb did **Warm, Red Wine** (1949) and he teamed with Red Foley for **Don't Be Ashamed Of Your Age** and **Texas Vs. Kentucky** (both 1949). Foley recorded **The Night Watch** (1950). Bob Wills did her classic **Bubbles In My Beer**.

Beginning in the early 1950's, Cindy moved into custom songwriting for specific artists

and the songs kept getting better and better. Gene Autry did **Blue Canadian Rockies** in 1950 and the following year **I Was Just Walking Out The Door**. Why that song didn't make it big is really a mystery, but it just didn't click. Also in 1950, Eddy Arnold hit big with **Take Me In Your Arms And Hold Me**. It was a big one for the late Jim Reeves also again in 1980.

In the early 1950's, Cindy seemed to burst wide open. Hank Snow clicked with **The Gold Rush Is Over** (1952) and **The Next Voice You Hear** (1954). Ernest Tubb did **Two Glasses, Joe** (1955) and with the Wilburn Brothers **Hey, Mr. Bluebird** (1958). Billy Walker hit with **Thank You For Calling** (1954) another fantastic song which could be a hit again. Eddy Arnold had a smash with **You Don't Know Me** (1956) still her best song in my opinion. Webb Pierce had a number one record with **I Don't Care** (1955) and Jim Reeves had a top 10 with **Anna Marie** (1958).

In 1962, Cindy had her biggest year. Roy Orbison recorded **Dream Baby** and Ray Charles revived **You Don't Know Me**. Both were million sellers. Jim Reeves had another hit with **A Letter To My Heart**. In 1964, Jerry Wallace had a big hit with **In The Misty Moonlight** which Dean Martin revived for a big hit in 1967. Jim Reeves had two posthumous hits with **This Is It** (1965) and **Distant Drums** (1966-67). Sonny James had a number one record with **Heaven Says Hello** (1968) as did Jack Greene with **You Are My Treasure** (1968). In 1971-72 Glenn Campbell did **Dream Baby** and it was a hit again.

I do want to mention two other great songs which Cindy wrote for the late Tex Ritter -- **Texas** and **Blue For The Emerald Isle**. Neither were hits but both were pieces of good writing. Another good song is **Maureen**.

Cindy is a writer of great quality and although she has not written the volume of many other writers, her catalogue is certainly impressive in anybody's book and she ranks as one of the ten best country songwriters in our opinion.



This article was originally published in 1981. Since then Cindy has scored with two number one records—YOU DON'T KNOW ME (Mickey Gilley) and I DON'T CARE (Ricky Skaggs), providing more proof (as if any were needed) that she is indeed one of the all-time great songwriters.

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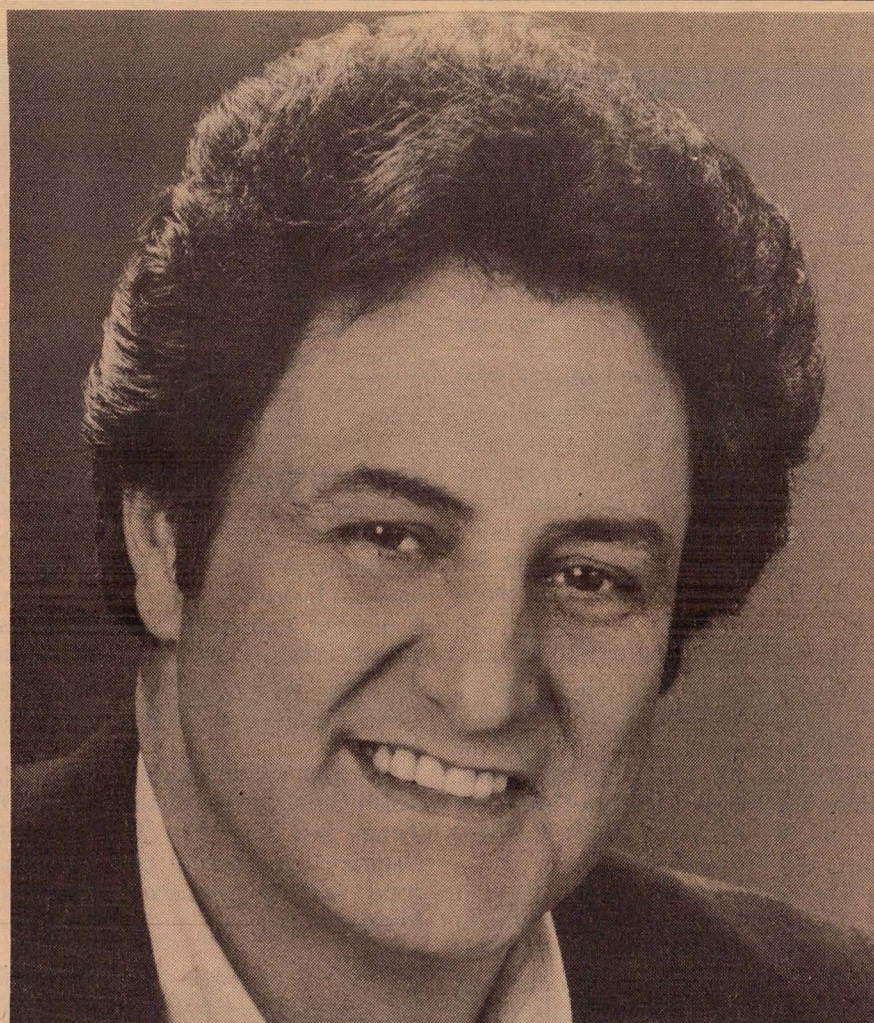
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Welcome Fans, From James Monroe

FAN CLUBS

BY GAYLE GILFORD



Due to numerous requests, beginning this month, CMI is presenting a list of fan clubs (including Presidents). We welcome letters from any and all fan clubs notifying us of any address changes, special events and any news of interest to our readers.

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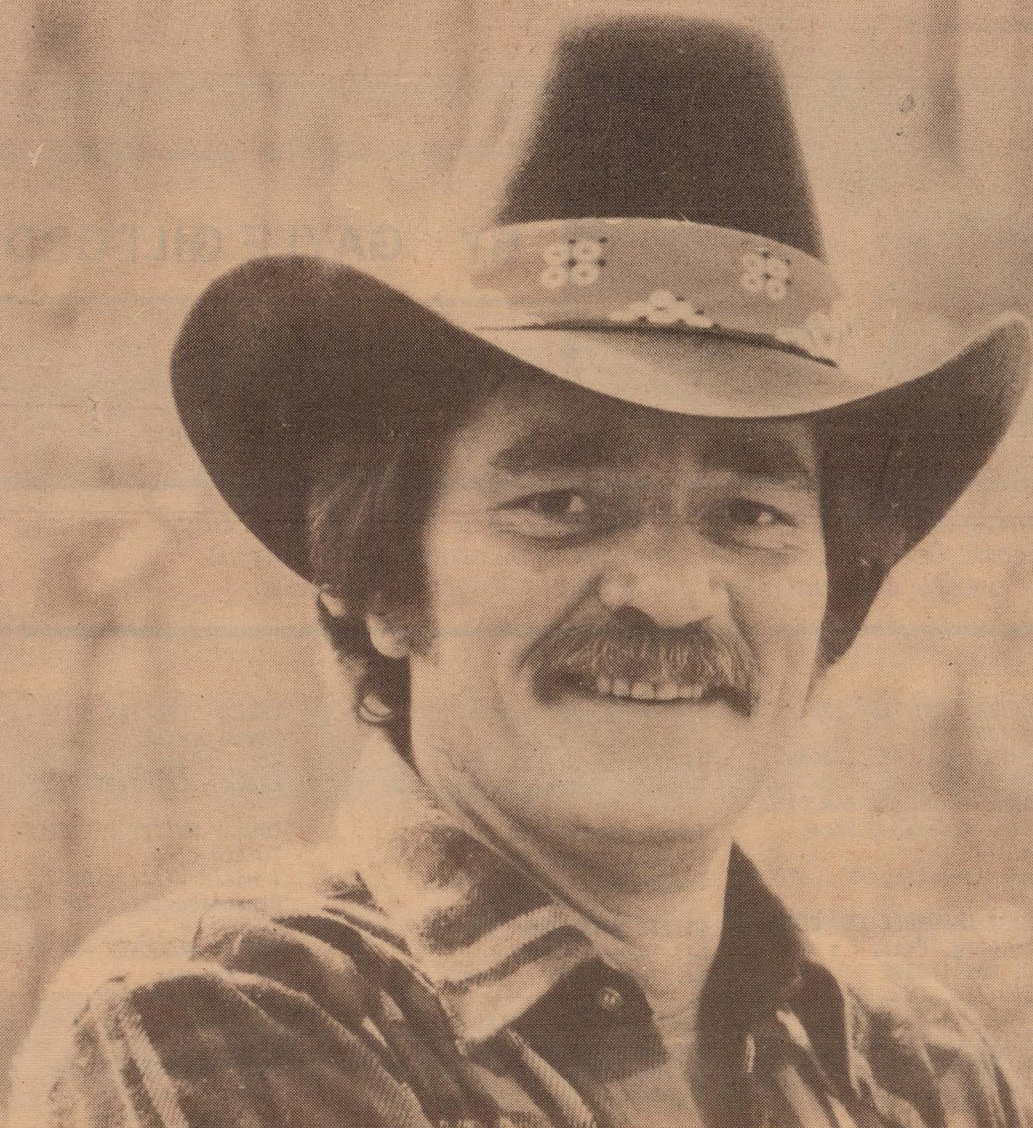
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ED BRUCE

Mr.
Macho

With just a minimum amount of effort, Ed Bruce could have whole ball of wax in his hip pocket. This man has everything: the rugged good looks, the physique, the sex appeal, the voice, the songwriting ability. And in the MACHO department, he is THE REAL THING; the others are only pretenders.

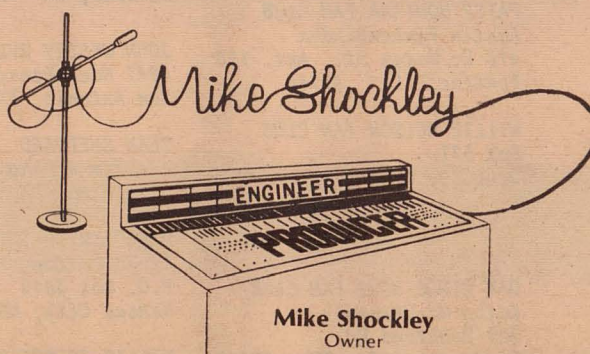
But he seems to have one big hangup: Cowboys and Texas. (His new single is MY FIRST TASTE OF TEXAS.) And it is beginning to hurt him professionally. Even the songs he writes—MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS and TEXAS WHEN I DIE—are about the same subjects.

It's not that we have anything against Cowboys and Texas, but PLEASE—enough is enough. Come on, Ed, show us fans just what you are really capable of doing. Don't wait until that rut becomes a ditch.

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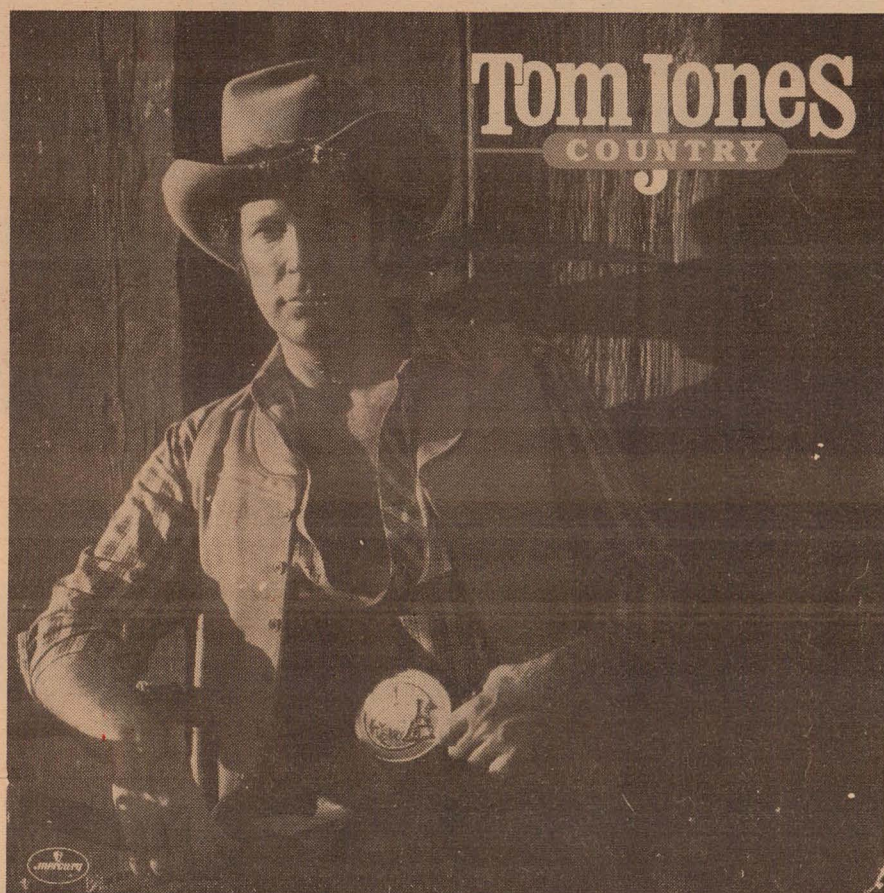
ALBUM REVIEWS

By Bill Davis



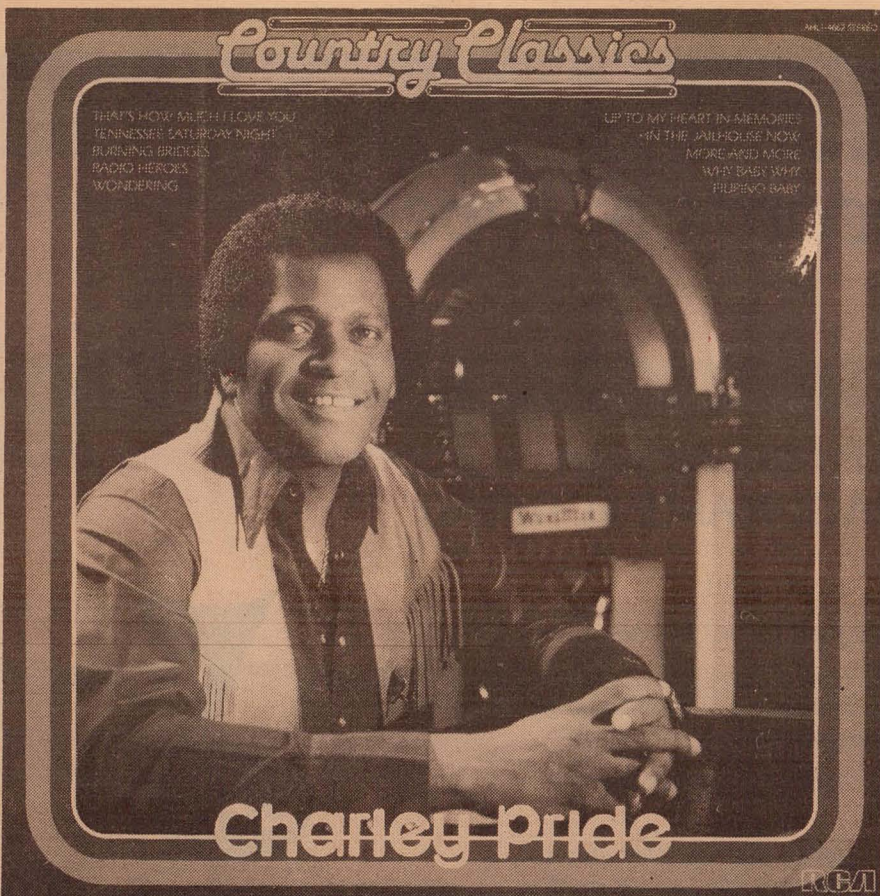
VIVA
PORTER WAGGONER Warner Brothers

The great thing about an old PRO is that you can never count them out. Porter hasn't had a hit in years and then he comes up with a masterpiece, THIS COWBOY HAT, which is surely one of the three or four best things he's ever done. What a song and performance! Also on this album are reprises of I THOUGHT I HEARD YOU CALLING MY NAME, GREEN GREEN GRASS OF HOME, MISERY LOVES COMPANY. Bravo, Porter.



TOM JONES COUNTRY
TOM JONES Polygram

Who would have believed it five years ago? Tom Jones at the top of the country charts? Actually it should not be all that surprising. Tom has always recorded and with great success a lot of country songs. His biggest hit was Curly Putman's GREEN GREEN GRASS OF HOME. At least Tom can really sing. But this album is not all that much except for his hit single TOUCH ME, written by that vastly underrated Al Downing.



COUNTRY CLASSICS
CHARLEY PRIDE RCA

Why all of a sudden is everybody reviving the old Webb Pierce chestnuts? Kippi Brannon had a decent hit with SLOWLY, Ricky Scaggs had a number one smash with I DON'T CARE, Charley himself had a top 5 with WHY BABY WHY and now in this latest album, he includes not only that one but MORE AND MORE (his latest single), IN THE JAILHOUSE NOW, and WONDERING. In addition he updates such favorites from the 1940s as FILIPINO BABY, THAT'S HOW MUCH I LOVE YOU and TENNESSEE SATURDAY NIGHT. We still prefer the originals.



LAST DATE
EMMY LOU HARRIS WARNER BROTHERS

We'll admit it right up front. EmmyLou Harris is a personal favorite. The PURIST voice in country music today—maybe of all time. When she sings BLUE KENTUCKY GIRL, it makes us totally forget Loretta Lynn's version which was also terrific. This is not to say that we like everything she does. And amazingly enough, we didn't care much for title song even if it was a number one hit for her. To be honest, nothing on this album knocks us out but like we said at the beginning, we are partial to her singing.



WAYLON JENNINGS

Reviving
Little
Richard

Is it just us or is Waylon Jennings cooling off. It's certainly not reflected in the charts—everything he does is Top 10. But then the Billboard Top 10 is not always the most accurate gauge of how well (or poorly) a performer is doing.

His newest release is LUCILLE, the Little Richard Rock & Roll hit in the Summer of 1957. To those of us who remember the original version, Waylon's version is indeed disappointing. But those who are hearing it for the first time, it will probably be most enjoyable. It's quite a change of pace from the things he has been doing recently.

Currently he is said to be working on a new album, a few concerts and doing what he has always done best—his own thing. He's quite a man.

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 in this short week. Oh! by West
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